ABSTRACTS

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ABSTRACTS
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ABSTRACTS

FRIDAY, 14 | FUNDAÇÃO CALOUSTE GULBENKIAN

SESSION I
KEYNOTE CONFERENCES - Chair: Rui Vieira Nery

09:30-10:15 THIERRY FAVIER (Université de Poitiers)

*Instrumental Music and Cultural Transfers in 18th Century Europe: Some Reflections on the Status of Genres*

This paper proposes to summarize the place of instrumental music in cultural transfers from three complementary positions. The first will aim to determine the manner in which instrumental genres related to cultural and national identities. Apart from sacred and secular genres, particularly opera, instrumental genres are not connected with linguistic or confessional specificities and one might wonder to which extent they referred to the same system of values and representations. The second position will examine the status of instrumental genres in the comprehensive system of genre. Are they key elements of concert programs, private collections and publisher’s catalogues? From this viewpoint, what similarities and differences can be observed according to the various cultural areas? What changes can be mapped in the 18th century? Since the concept of genre has been described as a contract between the composer and the listeners in contemporary theory, the third position will focus on the circulation and the reception of foreign instrumental genres. Did the reception of the main instrumental genres in various cultural areas differ in specific ways? Are there major differences in the reception of the new instrumental genres and those inherited form the past century? To conclude, I will attempt to establish the extent in which the rise of instrumental music has modified the comprehensive system of genres in 18th century Europe.

10:15-11:00 ANTÓNIO CAMÕES GOUVEIA (Universidade Nova de Lisboa)

*The Kingdom of Portugal of the seventeenth and eighteenth centuries. Many rythms and scales of many trips*

Scales by land and sea of itineraries to the Kingdom. Travel to the Kingdom it’s not to Lisbon and not, the very least, to the Court. With a sea in between, the Kingdom beyond the Atlantic, Brazil. Trips, travel, travellers, goods and ideas.

SESSION II

“VIENNESE CLASSICISM” AND “IBEROAMERICAN CLASSICISMS”: DISCOURSES, STYLES AND RHETORICAL PROCESSES
Chair: Cristina Fernandes

11:30-12:00 ALBERTO HERNÁNDEZ MATEOS (Fundación Juan March, Madrid)
“Sinfonia, quinteto, ¿qué me quieres decir?” [“Symphony, quintet, what do you want of me?”] Beyond the Enlightened discourse regarding the instrumental music in the Iberian world.

The Enlightened musical thought was dominated by the aesthetics of mimesis, and, for this reason, the instrumental music (considered to be “diminished in its essence”, in Dahlhaus’ words) posed a real challenge to it. The necessity to justify, criticize and even censor this musical typology gave rise to a multiplicity of texts and debates inside a process linked to the emergence of the “public opinion”, as understood by Habermas. The Iberian world of the last third of the 18th Century is connected to this kind of debates. The authors of that period reflected on the problems of instrumental music by making use of different textual resources - didactic poems and novels, essays or press debates, all of them unaffiliated with the traditional musical tract. Some of the questions that centered the debate in Europe appear in these texts: whether the instrumental music might have external referents or not, if it could or should express emotions, which were its narrative capacities or if it could reflect realities beyond the limits of reason. Along with those subjects, other ones arouse as well - such as the existence of differences between the instrumental music of the North and the South of Europe (what we could call “Viennese” and “Mediterranean” classicisms), or the emergence of an incipient musical nationalism - that manifest the existence of discourses that are local and different. In our paper, we propose a historical analysis of these concepts by departing from texts of different natures (Iriarte’s poem La Música, Eximeno’s Dell’origine e delle regole della musica and D. Lazarillo Vizcardi, Marqués de Ureña’s Reflexiones sobre el ornato del templo and the musical debates at the Diario de Madrid). Our objective is to discover which are the problems that center the thought on instrumental music in the Iberian world, how these texts can help us to reconstruct repertoires and performing practices, how and when were the dominant European discourses assimilated, and how were these problems disseminated beyond the Iberian Peninsula and throughout the 19th Century.

12:00-12:30 STEPHANIE KLAUK (Deutsches Historisches Institut, Roma)

The Court of Madrid between Vienna, Italy and Spain: Symphonies of Gaetano Brunetti and Luigi Boccherini and their European context

Under the Spanish Kings Charles III (from 1760) and his son Charles IV (1788–1808) the political and cultural relationship between Spain and Italy increased. Due to the international reputation of Italian music, the Spanish Court engaged numerous composers born and trained in Italy. In contrast to others, Gaetano Brunetti and Luigi Boccherini did not work in Spain in the context of Italian opera, but of instrumental music: Brunetti was employed by Charles III in 1767 as violinist of the Royal Chapel and violin teacher of the Prince of Asturias. When the Prince was crowned in 1788, Brunetti became director of the real cámera, whereas Boccherini was composer and virtuoso de cámera of the Infant Don Luis from 1770 on. As we know from the inventories, the Spanish court owned collections of the most famous composers of instrumental music: Haydn, Pleyel, Vanhal and, of course, Brunetti and Boccherini. Apparently, the decline of Italian instrumental music in comparison to German-Austrian instrumental music is merely a prejudice in favour of the Viennese classicism. However, broader studies about the large Italian repertory that might allow its adequate valuation are still lacking. In my paper, I will try to show some aspects of Italian tradition of instrumental music on the one hand – result of my present research project at the German Historical Institute at Rome – and Viennese and Spanish influences on the symphonies of Brunetti and Boccherini on the other hand.
12:30-13:00  DIÓSNIO MACHADO NETO (FFCLRP, Universidade de São Paulo)

The instrumental music as a territoriality of topical aesthetics: a study of Sinfonia Fúnebre from José Maurício Nunes Garcia

In the mid-Eighteenth Century, a problem afflicted both critics and composers: the concept of sacred music (church music). Many authors like Charles Burney and Johann Mattheson tried to solve which style would be the correct for this kind of music. The concern was concealed and focused on the perceived interpretation of styles, with the development of public taste for instrumental music. We can notice this concern in Mattheson’s work: the author characterizes style as the musical topoi (in a categorical definition sense), or as he suggests, the style of writing. This text aims to present a study of a topical transformation process supported in the stimuli of instrumental music, i.e. the problem pointed out by Mattheson and Burney as vital to the genre definition. The analysis of Sinfonia Fúnebre (Funeral Symphony), composed by the Father José Maurício Nunes Garcia in 1790, will disclose the problems that determine the choice of the object: (1) the domain of high carioca (Rio de Janeiro’s inhabitants/society) discursive forms, including the relation to differences in use of the same topic in both sacred and instrumental music (between the sacred and the elegy); (2) the transformation process and identities that emerge from the topical aesthetic, including what encouraged the issues of purity of Style; (3) the problems of topical enunciation before culture, in accordance to performance choices which generate the topical aesthetic, i.e. the elocution changes of the fúnebre (funeral) in the expression of territoriality. In sum, the study will present the complex process of topical re-signification through the shifting caused by the translation of the funeral into instrumental music. This study is part of a research line that is based on the observation of the uses of articulated topical systems, as archetypal signs, and the transformation processes by territorialities, considering not only the local culture, but the instrumental music in itself as a territoriality trigger. Through this process we can observe the transit of statements and its objectification forms of senses in the vortex of an inherent ambivalence: the text setting and the music itself.

SESSION III
KEYNOTE CONFERENCES - Chair: Vanda de Sá

14:30-15:15  FÁTIMA NUNES (Universidade de Évora- CEHFCI)

Enlightenment in the 18th Iberian space: culture, science and public opinion circles. Exchanges and circulation of cultural practices – an approach to an Atlantic face of Europe

The Enlightenment movement is as cosmopolite as national in the Europe of the 18th century. The Iberian States – and the Atlantic colonies – can be used as global history laboratories to understand the role of the cultural, scientific and artistic institutions. The Iberian States received the “new ideas” from the “good and civilize European nations”. The lights’ governances’ – Portugal and Spain – created new perspectives of the world, with Newtonian faculties at the Universities, cultural and scientific newspapers and reviews, Academy of Sciences and Natural History Cabinets, as Natural Museums, public libraries. The New World of Latin America seemed to be the great natural world to be explored as scientific
and useful culture and the new knowledge would circulate to “the other Europe” in a global exchanging of scientific and cultural practices.

15:15-16:00  RUI VIEIRA NERY (INET-MD, Universidade Nova de Lisboa/Fundação Calouste Gulbenkian)

*Aristocratic distinction and bourgeois sentimentality: Domestic Instrumental Music in Portugal during the Ancien Régime*

**SESSION IV**

THE MUSIC MARKET AND THE CIRCULATION OF INSTRUMENTAL REPETOIRES: COSMOPOLITAN TENDENCIES AND LOCAL IDENTITIES

Chair: Francesco Esposito

16:30-17:00  MARIA JOÃO DURÃES ALBUQUERQUE (Universidade Complutense de Madrid)

*On the publishing and dissemination of instrumental music in Portugal - 1755 to 1840*

Book historians seldom include in their research the production and trade of music books. On the other hand, musicologists give little importance to the commercial aspects of the circulation of music in its written form. But we think that the knowledge of cultural groups and practices, in a specific period, namely 1755 to 1840, is only complete if we know the books that were placed on the market. In reality, the study of the music bookselling and publishing world, goes beyond the sphere of trade and gains a cultural space, which launches clues to the investigation of the practices of instrumental music in Portugal from 1755 to 1840.

To achieve this purpose, travelling in unexplored territories, we will address some fundamental aspects to study the dissemination of music, which belong to the general history of the book, but have a distinctive character. Firstly, which were the carriers of the written music? Knowing the technical constraints that music printing entails, in terms of economic investment, both in terms of very specialized and skilled manpower, extremely expensive raw materials and special tools, which were the solutions for the dissemination of music in a way to be accessible to the reach of the general public? This second question leads us to the main aspect we intend to present: undoubtedly the book’s life cycle is only complete when it is manufactured, purchased and assimilated. Only then the book fulfilled its mission of cultural spreader. When we study the dissemination of music through printed or manuscript forms we necessarily need to know how it was distributed. Who were the main actors in this exchange that went far beyond purely commercial elements? What role played the “cultural suppliers”, sometimes running financial risks betting in a market still poorly consolidated? What repertoires were distributed? What trade channels were used? These are the questions we will try to answer in order to contribute to a better understanding of the publishing and dissemination of instrumental music in Portugal from 1755 to 1840.

17:00-17:30  VANDA DE SÁ (Universidade de Évora - UniMeM)
The transformation of musical practices in Lisbon at the end of the Ancien Regime: new commercial dynamics, cosmopolitan models and repertoires.

During the Reign of Queen Maria I (1777-1816) new musical practices have developed in Portugal and the business of music became a flourishing one. Musicians who had established themselves in the city in the previous decades, hired by the Royal Chamber and other important musical institutions of the Crown, were then bestowed royal privileges for trading. Their warehouses imported music, instruments and other sophisticated products such as nautical instruments and luxury accessories. Newspapers began advertising for these traders on musical matters promoting novelty and cosmopolitanism. My presentation addresses music as part of the new commercial dynamics that developed in Lisbon at the end of the Ancien Regime, promoting keyboard repertoires that respond to (a) the interest in a new sentimental opera for domestic consumption in keyboard arrangements (La Molinara and Nina from Paisiello are the most interesting cases); (b) the composition of Variations longing commercial viability based on local hits such as the case of theatrical dance (lundum from Monroi) and popular urban songs (Moda do Tiro lyro or cosmopolitan ones, like Marlborough or God Save the King.

17:30-18:00 CRISTINA FERNANDES (INET-MD, Universidade Nova de Lisboa)

Balls, salon entertainment and instrumental repertoires: the deck of musical playing cards by José do Espírito Santo Oliveira

Musical practices within the context of academies, assemblies and domestic salons in the late eighteenth-century and the beginning of nineteenth-century, as a reflex of new urban sociabilities, have been the subject of increasing interest by Musicology and Cultural History. However, several questions related to the organization, repertoires and performance practices in those meetings remain unexploited, partly because historical sources provide incomplete information. Even when they involved a paid entrance and adopted models that resemble the structure of public concert in the modern sense, Lisbon musical assemblies (discussed in previous studies by scholars like Maria Alexandre Lousada, Vanda de Sá and Rui Vieira Nery) and other more informal meetings were privileged places for the performance of instrumental music and dance, as well as multiple salon games and other kinds of entertainment. The famous ars combinatoria musical games, attributed to Haydn and Mozart, which allowed the composition of different dances through dice rolls, also circulated in Portugal and Spain, as is attested by the scores kept in the National Libraries of Lisbon and Madrid and by advertisements and catalogues linked to the music shop that the horn player J. B. Waltmann owned in Lisbon.

But the symbiosis among game, music and dance also took other configurations. An amazing example is the deck of musical playing cards created by the organist and composer of the Patriarchal Chapel José do Espírito Santo Oliveira in the early nineteenth-century and nowadays belonging to a private collection. Although we can't consider it as an example of ars combinatoria similar to the ones mentioned above (since each card displays a complete musical piece), it would be possible to use it for aleatory combinations in order to form suites and in other types of musical games. Each piece is composed by a melody for the violin (or another treble instrument) in the spirit of the repertoires used by dance masters. Contradances are most predominant, but there is also place for other fashion dances of the time, such as the Cotillon, and novelties like the Waltz, as well for the evocation of the past with an Imitation de la Gavotte. The Minuet is no longer included but, alongside dances from more cosmopolitan European centres, the Iberian Peninsula was not forgotten, represented by...
Example of a microcosm of musical, choreographic, ludic and social practices (and also of the sense of opportunity in the field of music market), the deck of musical cards by José do Espírito Santo e Oliveira will be described and analysed in the light of different perspectives and framed in the context of the new tendencies that marked Lisbon musical life in the transition to the nineteenth-century, without forgetting the European and the Iberian panorama.

18:00-18:30  CAROLINA QUEIPO (Universidad de La Rioja)

Corunna as a Seaport (ca. 1815-1833): Local vs. Internacional Music Repertoire

During the 1820s, the Adalids, an upper-bourgeois merchant family resident in the city of Corunna, used a major part of the family fortune to purchase more than five hundred instrumental scores, mainly chamber music. The most prominent compositions in the Adalid Music Library are those of Luigi Boccherini, Joseph Haydn, Ludwig van Beethoven, W.A. Mozart, Franz Krommer, Gioachino Rossini, Friedrich Erst Fesca, Louis Spohr, Andreas Jakop Romberg, George Onslow, Pierre Baillot, Joseph Mayseder and Anton Reicha. This collection preserves printed pieces from between ca.1815 and 1827, which were mainly edited in Paris and received coetaneously in Corunna through London. The present work is based on our recent study of information relevant to music in different local documentary sources of Corunna, as well as of private sources of the Adalid family and the library’s catalogue itself. Our first aim consists in exploring the way in which the local and the international musical atmosphere where the Adalid family lived and made business influenced the musical repertoire of the library. Our second goal is to identify similar musical characteristics in other seaports of the Iberian Peninsula, and to investigate the music-making of the social elite of these cities, given that their proximity to the sea facilitated, more than in the case of other peninsular cities, the access to a repertoire meant for a social minority and which came from the cities being part of the main international score commerce.

SATURDAY, 15 | FUNDAÇÃO CALOUSTE GULBENKIAN

SESSION V
ANALYTICAL PERSPECTIVES I: CHAMBER MUSIC
Chair: Miguel Ángel Marin

09:30-10:00  RAINER KLEINERTZ (Saarland University, Saarbrücken)

Gaetano Brunetti’s String Quintets: An Analytical Approach

There can be no doubt that Joseph Haydn was a leading figure in the development of several genres such as the string quartet and the symphony and that in Vienna (or nearby) a good number of excellent works in these genres were produced. On the other hand, there can be no doubt either that in Spain as well as in Italy excellent composers worked, partly under the influence of Haydn’s works – especially his “European” Opus 9 –, but partly with own regional and/or individual characteristics. Due to his position at the Spanish court – especially under King Charles IV – and his immense output in instrumental works, Gaetano Brunetti was
certainly the most outstanding figure in Spanish instrumental music of the 18th century. His string quintets – a genre not treated by Haydn – surprise by their sheer number (71) and extension of the individual works as well as by their compositional style. An analytical approach to some selected examples will show influences from Haydn, especially from his Opus 33, but at the same time highly individual solutions. Finally possible influences from Luigi Boccherini and possibly also from Wolfgang Amadeus Mozart – from whom several string quintets are extant in the Madrid Palace Archive – will be discussed.

10:00-10:30  JOSÉ MARÍA DOMINGUEZ (Universidad de La Rioja)/MÀRIUS BERNADÒ (Universitat de Lleida)

Quartets by a Pasticheur in Madrid: João Pedro de Almeyda, ca. 1797

Luigi Boccherini sent the editor Ignace Pleyel several sets of quartets and trios by João Pedro de Almeyda from Madrid in July 1797 recommending its publication. Boccherini underlined the “style modern” among the “très bonnes choses” he found in these works in addition to the “bonne distribution des parties”. In an enigmatic postscriptum to the letter, the composer pointed remarked a style that was “un mélange de Haydn, Pleyel et Boccherini”. Six months after that, the latter was forced to clarify that with such an expression he meant just describing the work of a pasticheur, thus suggesting that the reaction by Pleyel has been, to a certain extent, troublesome. This paper will present an overview of the quartets by Almeyda known to date. They amount to 25 quartets, distributed in three complete collections of six quartets each (op. 4, 6 and 7) plus two seemingly incomplete. Firstly, some biographical remarks will be presented regarding the composer, to be followed by a description of the sources containing the quartets. Three of them (op. 2) were in fact published by Pleyel in 1798; the remaining are now preserved in manuscript particelle probably done by professional copyists from the Royal Chapel. Three of the sets of works (op. 5 to 7) are now preserved in the Archive of the Royal Palace in Madrid, while another set (op. 4) has been recently located in Parma, a source that will be presented for the first time in this paper. The present location of these sources, together with their dedications (op. 5 “Fatto per divertimento di S.M.C”; op. 6 “Dedicato al Sig.re d. Francesco Pariçien”) allow us to establish some hypothesis regarding the performance contexts where they were firstly performed. Finally, we will present a stylistic overview of the works, testing the comparison with the three composers pointed out by Boccherini.

SESSION VI
ANALYTICAL PERSPECTIVES II: CONCERTS AND ORCHESTRAL OVERTURES
Chair: Miguel Ángel Marin

10:45-11:15  MÁRIO MARQUES TRILHA (CESEM, Universidade Nova de Lisboa)

Form and compositional procedures in José Palomino’s concert: a comparative analysis with Joseph Haydn’s Harpsichord or fortepiano concert Hob. XVIII

The Concerto o sia quinteto per cembalo o pianoforte con due violini, viola e basso by José Palomino, dates from 1785 according to the only manuscript source (P-Ln MM 209/1), which presents Frances Hudson’s signature (copist or owner of the manuscript). This concerto is the only one in its genre (keyboard soloist and strings) composed in Portugal in the second
half of the eighteen century. Palomino’s concerto has three movements - *Allegro, Andante e Allegro poco* (Rondo) - that present many similarities (dimension, form specificities, motive elaboration) with the keyboards *concerti* composed by Joseph Haydn (1732-1809) in the 1780s, especially with D major Concerto Hob. XVIII: 11. composed in 1782 and published in Viena by Artaria in 1784.

No sources allow us to suppose Palomino’s knowledge of this particular work. Nevertheless, Haydn’s music was very familiar to Palomino. In the 1780’s decade many compositions by Haydn were presented in Lisbon, like the oratorio *Il Ritorno di Tobia* in the Paço da Ajuda (1784) with Palomino himself at the orchestra. In 1787 William Beckford (british writer, traveller and musician) listened to José Palomino playing a Haydn quartet in Lisbon and classified him as one of the best violin players in Europe. The aim of this paper is to highlight the formal organization, namely in the I *Allegro* (sonata-form) and in the Rondo, showing similarities with Haydn’s model and also particularities of this Iberian composer.

**11:15-11:45** PEDRO CASTRO (Universidade de Aveiro)

*João de Sousa Carvalho’s serenata overtures.*

The purpose of this paper is to contextualize and analyze the Serenata overtures composed by João de Sousa Carvalho in the time he worked for queen Maria I. Performed on the birthdays and namedays of the members of the royal family, these works consisted of small musical dramas and were used as entertainment as well as a way of representing and honoring the Portuguese monarchy, keeping the tradition of mirroring the heroes of the drama with the person the piece was dedicated to and introducing often *licenze* at the end.

In spite of having reduced notably the expenses with opera productions in comparison with the previous rulers, the time of Queen Maria I saw more productions of musical drama and has left us with a very important number of musical texts. Considering the letters exchanged between the director of the royal theatres, Pinto da Silva, and the ambassador in Rome, Diogo de Noronha, as well as the letters from the queen herself to D. Maria Josefa de Bourbon, João de Sousa Carvalho not only had a job that kept him close to the royal family as music teacher of the "infantes". He was in fact the favorite composer of the time even when compared to his foreign contemporaries.

The entertainments organized in the Queluz and Ajuda Palaces is known to have included instrumental music, but the scores of this repertoire mostly are not available nowadays, as it usually belonged to the musicians. The lyrical and sacred repertoire on the other hand, belonged to the royal family and has been kept in its libraries since. The orchestral overtures of these dramatic works are, in terms of instrumental music, very significant in the context of extant examples of the time. In the tradition of Italian opera, the instrumental introductions have apparently little importance. In this paper, I intend to observe the case of this Portuguese composer and to understand the possible relation of these instrumental pieces with the text of its corresponding *libretti*, as well as identify the eventual quotation of musical themes of later vocal parts. I intend also to understand which kind of compositional structure can be found in each of the three movements, such as sonata form influences, vocal inspired structures, "rondo", etc. To use as comparison models, other such pieces by Italian composers performed in Portugal at the time will be taken into consideration, as well as the serenata overtures by Mozart (*Il Sono di Scipione*) and Gluck (*Tetide*), performed in Viena, Milano and Salzburg a few years before.
12:00-12:30  ALEJANDRO VERÁ (Instituto de Música de la Pontificia Universidad Católica de Chile)

Intertextuality in 18th century guitar music: quotations, allusions and musical appropriations between Spain and Latin America

In the last decades, scholars such as Robert Stevenson, Jania Sarno, María Gembero, Javier Marín and others, have studied and documented an intense circulation of music between Spain and Latin America during the 18th century. About guitar music, however, the historical references are still scarce and vague, in spite of the information supplied, among others, by Craig Russell, Rogerio Budasz and the present writer.

Notwithstanding the need of increasing research aiming at contributing with new historical evidence, this paper seeks to deal with the subject of musical circulation in a different way. Taking for granted Michael Klein’s assumption that the intertextual theory becomes an especially useful tool in contexts where sources and/or data are scarce, we propose to study some intertextual relations between the baroque guitar music preserved in Spain and Latin America, paying particular attention to the processes of quotation, allusion and appropriation, as well as to the transformations of the European repertory in a colonial context.

Our main sources will be the manuscripts and printed sources by Santiago de Murcia, the “Libro de diferentes cifras”, Antonio de Santa Cruz’s manuscript (both in the Biblioteca Nacional de España), the manuscript 1560 of the Biblioteca Nacional de México and the “Libro de zifra” preserved in Lima, which shows the changes in this repertory by the end of the 18th century. All of this will allow us to expand the musical connections documented by Russell, Budasz and others, and to contribute with a new way of approaching these (for instance, substituting the concept of “module” for “topic”).

12:30-13:00  MANUEL MORAIS (CHAIA – Universidade de Évora)

The nineteenth century Madeira’s machete and its unique repertoire

SESSION VIII
CONCERTISTIC CIRCUIT AND INSTRUMENTAL VIRTUOSISM
Chair: Teresa Cascudo

14:30-15:00  JOSEP MARTÍNEZ REINOSO (Universidad de la Rioja)

Virtuosos of the public concerts held in Madrid and Lisbon during the final years of the 18th Century

The instrumental virtuoso on tour is usually associated with 19th-century concert life. Nevertheless, there is earlier evidence of international soloists in the modern sense. During the 18th century, the virtuoso figure emerged with the development of public concerts in the main European cities. This specific type of concert was developed in Madrid and Lisbon over
regular seasons in theatres and other public places in the years 1790-1800, but there is earlier evidence of them. Newspapers and journals from Madrid and Lisbon provide us with important information about the soloists that performed in the city, as well as details about their repertoire. These reports give us an excellent overview of the musical activity in the two cities. But the question that still remains is: What kind of instrumental virtuoso performed in the Iberian Peninsula the final years of the 18th Century?

This paper analyzes the different kinds of soloists that performed in these two cities; studying the documentation of three concrete cases: the viola d’amore player Michael Esser, the clarinet player Johann Weiss, and the singer-violinist Luigia Gerbini. All of them performed in Madrid – in the Teatro de los Caños del Peral or in the Teatro de la Calle Príncipe, as well in Lisbon – in the Teatro de São Carlos, the Assembleia das Nações Estrangeiras, or the Assembleia Nova. In spite of the fact that all three were foreign virtuosos, each one embodied a different kind of instrumental soloist of the period. The analysis of their performances helps us to reflect on the many other aspects of concert life in the late eighteenth century Iberian Peninsula; such as, the ways in which the repertoire evolved, the commercial strategies involved in concert promotions and the public reception of instrumental music. Any study made from this perspective will inevitably reveal the place that Madrid and Lisbon held in the complex world of international concert circuit.

15:00-15:30 FRANCESCO ESPOSITO (CESEM - Universidade Nova de Lisboa)

"Mediocre divertimento": concerts, benefits and academies in Lisbon from 1820 to 1840

The traditional idea of the little relevance that the public concert, and especially the executions of instrumental music, still have in Lisbon in the period between the Revolution of 1820 and the early years of the definitive affirmation of liberalism in Portugal during the reign of D. Maria II, is the result of the hegemony exercised by Italian opera on the tastes of the public and on the city’s musical life. If, on the one hand, it is irrefutable because the opera continues to relegate to the background any other kind of show, on the other one, it’s insufficient alone to justify the difficulties of establishing a concert’s culture in the city. So, in my paper I will try to identify some specific characteristics of the Lisbon context that can help us to understand the reason for a limited activity of public concerts, as reflected in the discontinuous and fragmentary data that we can extract from the sources: beyond the political situation, in many moments so hard, that affected the overall achievement of any regular show and delayed the development of those mundane practices of sociability that are a precondition of the nineteenth century concert’s activity, I will focus on the structure of the S. Carlos Theatre which made extremely expensive to perform concerts to external elements to the theater; the system and the corporate mentality encouraged by the Irmandade de S. Cecília, who seems to obstruct the individualistic attitudes and initiatives such as the Bomtempo’s Philharmonic Society that escaped its control; the lack of a secular and modern institution of music education that can adequately prepare for the concert activity; and finally, the reflexes that these peculiar characteristics of Lisbon musical life seem to have in the repertoire of concert life in the Portuguese capital.

15:30-16:00 RUI MAGNO PINTO (CESEM, Universidade Nova de Lisboa)

Virtuosity in soloist instrumental music praxis in Lisbon (1821-1860)
This paper seeks to discuss the possible continuation of the focus given by Lisbon’s musicians to interpretative excellence - that had manifested itself at least since the late eighteenth century – through the initial period of the constitutional monarchy. Our subject of study comprehends Lisbon’s musical praxis in a period prior to the rise of a regular professional concert activity, initiated with the Popular Concerts performed from 1860 to 1862 at the Café-Concerto. Thus, care must be given to the concert programming, to the repertoire for soloist and accompaniment of Portuguese authorship, and, ultimately, to the discourses produced around the latter in order to validate the existence of a period devoted to virtuosity, related to the manifestations of the late eighteenth century and to the institution of Portuguese Liberalism. Under this issue, we will discuss the institution of a definite "modern musical virtuosity" (Jim Samson 2003), the influence of corporations on the activity of musical virtuosi and the measures found by them in pursuit of their initiatives, as well as a transformation in the compositional activity – characterized by the abandonment of classical structures in favor of freer forms since at least the final decade of the 1830s – and, finally, to the most representative trends of the soloist repertoire composed in the period between 1821 and 1860. Although the chronological axis of this paper is distanced from that consigned to the colloquium, the discussion find its justification in the study of trends that extend from the second half of the eighteenth century: the attention given to the virtuosity, which, in my opinion, is incremented with the socio-political transformations resulting from the institution of Liberalism; and the maintenance, at least until the 1840s, of the same compositional genres in use since the previous century.

SESSION IX

16:30-18:00  Round-table: FROM THE WORK TO THE PERFORMANCE: CHALLENGES FOR THE RETRIEVAL OF EIGHTEENTH CENTURY IBEROAMERICAN MUSIC

Miguel Ángel Marín (Position Paper) + artistic directors, musicologists and musicians: Paolo Pinamonti, Rui Vieira Nery, Marcos Magalhães, Massimo Mazzeo, Ricardo Bernardes

SUNDAY, 16 | CASA-MUSEU DR. ANASTÁCIO GONÇALVES

SESSION X

09:00-10:15  FROM MADRID TO PARMA: SPANISH MUSICAL SOURCES IN THE COLLECTION OF THE KING AND QUEEN OF ETRURIA (1794-1824)

The King and Queen of Etruria —Maria Louisa of Spain, the daughter of King Charles IV of Spain, and Louis of Parma, the son of Duke Ferdinand I of Parma— amassed an extremely rich musical collection over their lifetime consisting of more than 350 sources of Spanish origin. Both the collection, which is currently preserved at the Biblioteca Palatina in Parma and, in a broader sense, the musical patronage of its owners, have been largely neglected in musicological studies. Yet the examination of the Spanish musical sources, together with the discovery of an extensive collection of letters at the Archivio dell’Ordine Costantiniano in Parma and their comparison with administrative documents preserved at the Palacio Real in
Madrid, show that both the King and the Queen of Etruria fostered musical activities throughout their entire life, even taking part in them personally. In addition, an analysis of both the physical description and the contents of the Spanish musical sources preserved in Parma— which contain an updated and varied chamber-music repertoire— sheds new light on the cultivation of this kind of music at the court of King Charles IV, as well as providing new insight into the music trade in Madrid around the turn of the nineteenth century.

ANA LOMBARDÍA (Universidad de La Rioja)

1. The King and Queen of Etruria and Music: Daily Activity, Patronage and Collecting

The lives of the King and Queen of Etruria were marked by constant journeys between Spain, Italy and, to a lesser extent, France. This was due, in part, to their family ties, but, more importantly, to the political instability of the Napoleonic period. Historiographical studies have traditionally focused on the public aspect of their lives, whereas the private, and particularly musical dimensions, have remained in the dark. The above-mentioned documentary and musical sources reveal much more about these aspects of their lives, undoubtedly central to their biographies. Both Louis and Maria Louisa were educated in eminently musical courts (those of Ferdinand I of Parma and Charles IV of Spain), where they learnt to sing, to play keyboard instruments and to compose. They continued putting these abilities into practice throughout their adult lives, initially in Madrid, subsequently in Florence and later on in Rome and Lucca. Besides their direct implication in musical activities, they promoted composition in those cities as well as in others where they had personal connections, especially Parma. Thus, they fostered the circulation of music through channels alternative to those of the European music-publishing industry, for example by purchasing manuscript editions from bookshops located in Madrid or by requesting copies of music composed in Parma to be sent to the Spanish capital. On the other hand, Maria Louisa was in touch with other women-composers in Italy, and several documents situate music in the centre of her cultural policies. In sum, the significance of the couple’s musical patronage was not merely limited to a means of socialisation and social prestige, but can be considered a sign of personal identity.

JUDITH ORTEGA (Instituto Complutense de Ciencias Musicales, Madrid)

2. Louis, King of Parma: Revitalizing Musical Activity at the Court of Charles IV (1794-1801)

The years between the arrival of Louis, King of Parma, at the Madrid court in 1794, and 1801, when he and his wife moved to the Kingdom of Etruria, constitute a central period in his musical patronage, and thus in the formation of his music collection. Music was central to the Prince’s integration in the Spanish court, where he stood out as the organiser of meetings for an exclusive group of amateurs, including members of the Royal Family and the nobility, as well as high-ranking civil servants. Louis’s interest in music, and to a lesser extent Maria Louisa’s, is shown by their close relationships with various composers and performers, not only the musicians hired at the Palace but at other urban musical institutions in Madrid, as well as musicians active in Parma. This paper will analyse various sources that provide information about the music composed, sent, copied and dedicated to the Prince and Princess in Madrid. Among the composers are some of the musicians who served King Charles IV, such as Brunetti and Marchal, others who worked for non-royal institutions in Madrid, such as Asiaín and Codina, musicians from the court of Parma, such as Rolla and Paer, and international
composers, such as Haydn, Clementi and Wranitzky. The repertoire mainly consists of instrumental chamber music (although there are also religious works), mostly for pianoforte. Thus, it constitutes an exceptional testimony for the study of instrumental music in Spain during this period.

LLUÍS BERTRAN (Université de Poitiers / Universidad de La Rioja)

3. “En Madrid, en el Almacén de papeles, e instrumentos de Música”: Manuscript Editions from Madrid in the Collection of the King and Queen of Etruria.

Apart from a set of manuscripts produced at the court of Madrid, the Spanish part of the music collection of the King and Queen of Etruria contains a set of manuscript editions from Madrid bookshops. A comparison between the advertisements found in the local press and a codicological study of these sources, reveals a very dense chronological concentration, which, in turn, leads to the hypothesis that a massive purchase of music was made around 1808, undoubtedly during Maria Louisa’s brief stay in Madrid just prior to the events of May 2 and the exile of Charles IV’s family. The chronological concentration of the sources and the modest dimensions of Madrid’s music market has enabled a detailed study of the repertoire offered and the work structures of this small, but thriving cultural industry to be carried out. The repertoire, which is rather homogeneous, contains a high proportion of brief, anonymous pieces, coinciding with that of other European cities of the period. However, the “national” Spanish repertoire was very popular among Madrid amateurs, as attested by dozens of seguidillas and fandangos. The precise origin of these editions has been identified in most cases, allowing the range of products offered by the local industry of manuscript editions and the association of specific copyists with one or various booksellers to be traced for the first time. This collection of manuscript editions is a remarkable testimony of the spectacular growth of the market of music for amateurs, a group of consumers acculturated to the values of “good taste” (buen gusto), and whose social transversality blurs the traditional class boundaries. The preservation of these sources in a palace collection is thus symbolic of a critical moment for the social structures both in Spain and elsewhere in Europe.

SESSION XI
KEYBOARD MUSIC IN THE IBERIAN SPACE
Chair: João Vaz

10:30-11:00 ROSA ISUSI FAGOAGA (Unidad de Música de CulturArts Generalitat)

Circulation and reception of keyboard music in the Community of Valencia between eighteenth and nineteenth centuries

The organists who worked in Valencia made an important contribution to the development of the keyboard music in Spain during the seventeenth and eighteenth century and the most part of this repertory has been edited and studied. However, less known are musical sources, composers and the repertory between eighteenth and nineteenth centuries. In this paper I analyze globally the circulation of keyboard musical sources of composers who worked in Valencian institutions between eighteenth and nineteenth centuries, I present other little known sources mainly localized in the Royal College Seminary of Corpus Christi in Valencia and bring some hypothesis about the possible origin of them. In this sources are
found some anonymous pieces and other from almost unknown composers who worked in
Valencian area, like Joaquín Aparicio, Joaquín, Manuel and Tomás Cuurana. Some of these
manuscripts are miscellaneous and contain fugues, pasos, preludios, recercadas, salmodias,
sonatas and versos besides vocal works. Several pieces are from foreign composers almost all
related with the Royal Chapel in Madrid and Tortosa cathedral, like Domenico Scarlatti, José de
Nebra, José Lidón, José and Juan Moreno y Polo. The most important aims of this study are to
expand knowledge about the circulation and reception of keyboard repertory composed and
performed in the Community of Valencia between the eighteenth and the nineteenth
centuries and to assess the case in the Iberian context according to preserved sources.

11:00-11:30  LAURA CUERVO (Universidad Complutense de Madrid)

Ayerbe’s manuscript: an important source of keyboard music in the middle of the 18th Century

The book Libro di Sonate dil sigr Domenico Scarlati [sic] per la siga Da Ygnacia Ayerbe
is held in the library of the Real Conservatorio Superior de Música in Madrid. It is a very
luxurious manuscript which contains thirty sonatas for keyboard instrument. This source is
surprisingly similar to another manuscript dedicated to King Ferdinad VI th, also kept in the
same Library: Obras para clavicordio by Sebastián de Albero. Both manuscripts seem to be
copied by the same person, since handwriting and used colors are most similar. Another
interesting coincidence is the equivalence of sonatas number eleven and twelve in Libro di
Sonate dil sigr Domenico Scarlati, or Ayerbe’s manuscript, with the first and second of the
[Treinta] Sonatas para clavicordio by Sebastian de Albero, kept in the Biblioteca Nazionale
Marciana in Venice. Beginning with such discovered coincidences, we intend to prove that the
napolitan musician, who worked in Madrid, is the composer of most of the sonatas in the
Madrid manuscript, and explain the identity of Ignacia de Ayerbe for whom such a wealthy
book was written. At the same time, it seems compulsory for ourselves to demonstrate which
of both musicians composed the two sonatas coming from [Treinta] Sonatas para clavicordio
by Albero and inter twined in Ayerbe’s manuscript; that will finally lead us to find why the two
sonatas are included in both manuscripts. Our investigation will produce new information on
the still slightly known musical relation between Scarlatti and Albero, and will also shed new
light for whom these works were meant, and its musical intentionality.

11:30-12:00  EDITE ROCHA (INET-MD, Universidade de Aveiro)

Diminution or Variation? That is the question!
Contributions on the comparative study of the diminution and the variation in
keyboard music in Portugal

In the first half of the sixteenth century, the Iberian keyboard music adopted the
practice of intabulation vocal pieces like other European countries. Therefore, the performer
should apply the art of diminution to their voices. With the publication of Arte novamente
inventada, by Gonzalo de Baena (Lisbon, 1540), was established a milestone in the Iberian
intavolatura art and the importance of knowing and creating specific models of diminution,
which resulted in the manuscripts and music publications for keyboard existing in Portugal
during the seventeenth and eighteenth centuries. From the mid-eighteenth century, in
harmony with the Italianization of musical language, the art of variation settles in the
keyboard music performed in Portugal as a variant practice of diminution the same theme, represented in works by authors as: Francisco Xavier Baptista (? -1797), in his *Dodeci Sonate* (Lisbon, c.1770) which devoted two movements of sonatas I and II to a theme and variations - “Allegro comodo con Variazioni” and “Allegro moderato con Variazioni”; D. Francisco da Boa Morte “Variações Londun da Monroi”; Gregório Filipe Franchi (1770-1828) “Variações (Andante con sprezione)”; Pedro Anselmo Marchal (fl. 1789-1814) “Variações Azeitonas novas”, “Variações Cosa rara”, “Variações Marlborough”; Marcos de Portugal (1762-1830) “Andante e Variações”; Simão Vitorino Portugal (1774-1842?) “Variações Danse d’Hutin” and Fr. José Marques e Silva (c.1780-1837) “Variações”, “Variações sobre o hino de D Pedro IV”, “Valsa com variações” and “Valsa militar com variações” (Alvarenga 1997). Addressing issues of authorship, the uncertainties around the declining art of diminution and the concept of transmutation from the diminution to a variation as the same general principle – whose language and compositional models were distinguished, especially in rhythmic patterns – this paper aims to establish a parallelism between these two ways of melodic diminution in the keyboard music in Portugal.

**SESSION XII**

**SACRED CONTEXTS AND INSTRUMENTAL REPERTOIRES**

Chair: Vasco Negreiros

12:15-12:45 **CRISTINA MENZEL SANSÓ** (Phd Universidad Autónoma de Barcelona)

*Instrumental Teaching of the Boys Choir in the Sanctuary of Lluc (Mallorca)*

The boys choir in the Sanctuary of Lluc has had for centuries a fundamental role in music in Mallorca. Founded in the sixteenth century, it had a definite impulse in the late seventeenth century, when it became one of the most important music schools on the island. Among the boys trained in the Boys Choir there are musicians, organists and instrumental players that later worked at the service of the churches and the musical chapels of Mallorca. The eighteenth century was a moment of a musical splendor in Mallorca and the boys choir of Lluc had one of its most successful periods. To verify this growing activity there are numerous documentary references contained in the books of the Prior where purchases of musical instruments and sheets of music are described in detail. There can be found also many entries referring the repairs of musical instruments and the payments for the musical teachers who taught the choir boys. In addition to the documentary data, the musical collection of the sanctuary demonstrates also a particular interest on Italian instrumental music of the eighteenth century. Among the preserved sources, stand out *L’Estro Armonico* (Amsterdam, 1711) by Antonio Vivaldi, the *Concerti Grossi* op. 6 (Amsterdam, 1714) by Archangelo Corelli and the *xii Concerti Grossi* op. 1 (Amsterdam, 1721) by Pietro Antonio Locatelli. It should also be noted the presence of four miscellaneous manuscripts containing Italian cantatas and toccatas. Beyond all these sources, there are also preserved musical compositions by local musicians to prove the influence of Italian instrumental music.

12:45-13:15 **FILIPE MESQUITA DE OLIVEIRA** (Universidade de Évora - UnIMeM)

*The orchestra during the late "Ancien Régime" in the context of Évora Cathedral’s music sources - the work of Ignácio António Ferreira de Lima († 1818) as a case study*
In what concerns the music sources of Évora Cathedral, the work of Ignácio António Ferreira de Lima († 1818) deserves our attention, given the fact that, in this context, he is the composer with the largest number of works in the transition period from the late 18th to the 19th century. One of the latest Chapel Masters (mestres de capela) in Évora Cathedral, Ferreira de Lima has been ignored by the Portuguese musicology, excepting some fragmentary biographical data recorded by José Augusto Alegria in last century 70s decade and the references of Ernesto Vieira in his Diccionario Biographico... (Lisboa, 1900), in which he underlined that the composer was technically skilled [...] que sabia do mister [...].

The great amount of manuscripts including Ferreira de Lima’s works, make it possible the study of different perspectives of its sacred production. The scores and individual parts of his coral-symphonic works are a living testimony of orchestral practice in Portugal during the late “Ancien Régime” period. They deserve a scholarly approach, since there are many facts that must be studied, such as, for example, the presence in some works of individual parts not copied in the score, the great difference between the music text of individual parts and the respective score, and many annotated individual parts, which give us a clear view of the performing context. Particularly in what concerns cello and bassoon parts, there are significant differences between the score and the parts (both tutti and concertante) and in many of the woodwind parts there is a kind of virtuoso style rewriting.

Focusing in Ferreira de Lima’s case study works in its orchestral context, the aim of this paper is to suggest that many of the principles studied could and should be also applied to other Portuguese sacred music composers of the same period.