

## Abstracts

MARIE SUMNER LOTT: *Negotiation Tactics in Louise Farrenc's Piano Quintets, Opp. 30 and 31 (1839-1840)*

Although modern-day histories of nineteenth-century chamber music generally portray the piano quintet as the brainchild of Robert Schumann, best exemplified by his Op. 44 (1842), quintets for piano and strings were a staple of salon culture in Paris from the last decade of the eighteenth century well into the mid-nineteenth. In this article, I explore the piano quintet as a genre particularly suited to the Parisian salon atmosphere and the musical culture that it supported by examining piano quintets from the 1810s and 1820s by Ferdinand Ries, Johann Nepomuk Hummel, and Jean-Baptiste Cramer. All three quintets exhibit similar features such as virtuosic display, a concerto-like formal design, and instrumentation featuring violin, viola, cello, and double bass rather than a string quartet. I then turn to the piano quintets for this same combination of instruments by Louise Farrenc (1804-1875), analyzing the differences between her approach to the genre and that of her predecessors in relation to the changing climate surrounding chamber music at mid-century. I also consider Farren's role as a salon hostess, virtuosa, and teacher at the Paris Conservatoire. Her manipulation of the Parisian quintet conventions results in works that successfully negotiate the two worlds of the hothouse-like salon and the unprotected exposure of the world stage.

FABRIZIO AMMETTO: *Un concierto para dos violines de Vivaldi en una colección antológica del siglo XVIII: ¿cuán atendida es el texto musical en la fuente del RV 513?*

The publication of *L'estro armonico* (Amsterdam, Estienne Roger, [1711]) brought the thirty-three-year-old Vivaldi international renown as a composer of concertos. As early as 1714, various Dutch and English publishers began to print collections of other unpublished works of the 'Red Priest', especially violin concertos: the aforementioned Roger, his daughter Jeanne, and then Daniel Wright and John Jones. In the mid-1730s the Dutchman Gerhard Fredrik Witvogel published in Amsterdam two collections of *Concerti a Cinque Stromenti [...] d'Alcuni Famosi Maestri*, which included, in total, four Vivaldi works that were unpublished at the time: RV 179, RV 189, RV 341, and RV 513. The lavish Concerto in D Major RV 513 — the sole composition for two violins published in a collection during the composer's lifetime — survives only in this Dutch print. Nonetheless, the reliability of the text in this source is somewhat problematic, for example with regard to the orchestral section accompanying the second soloist. This article presents evidence that copying mistakes were made when Witvogel prepared the separate orchestral parts, for instance, when extracting them from the now lost autograph manuscript. Most probably, the publisher did not correctly interpret the structural layout of a typical Vivaldi concerto for two violins, which normally distributes the music of its six instrumental parts across five-line staves.

## ABSTRACTS

VANDA DE SÁ SILVA: *Avondano's Lisbon Minuets, the Establishment of a Cosmopolitan Model*

Pedro António Avondano (ca. 1714-1782), an important figure among Court musicians is mostly judged by his production of vocal music, the dominant musical genre in the Portuguese Ancien Régime. However he also promoted balls and concerts in his own house, mainly for the foreign communities. Three collections of minuets written for these balls were published in London, at the expense of the British community in Lisbon. This music and its context reflect the tensions and interactions between the cosmopolitan model of an aristocrat minuet and the importation of new cultural practices. The former model emerges and is a discourse characteristic of the dominant social class, a minuet that cannot be assimilated by the common people, 'that run's in the blood'. The transformation of this model was led by Avondano, who established a novelty of approach that was recognized by contemporary musicians. Furthermore, on a local level, we recognize the establishment of a repertoire of dance music associated with the guitar that includes minuets assimilating 'vernacular' features of popular urban music of the time. Different cosmopolitan models of the minuet in the mid-eighteenth century are discussed here, taking into account different contexts, sources and repertoire. The analysis of Avondano's minuets reveals new musical approaches and reflects a high level of performance in the context of dance music.

WOLFGANG SAWODNY: *Der Lyoner Musikverlag Guera. Addenda und Corrigenda zu A. Peter Browns und Richard Griscoms Monographie «The French Music Publisher Guéra of Lyon» (Detroit 1987)*

The information collected in the study cited in the title of this article were not fully evaluated in the book and, in part at least, were incorrectly interpreted. Since the publication of Brown's and Griscom's study, furthermore, new facts have come to light. Additional information are derived especially from the title pages. In this article all of these are discussed with the aim of achieving a more thoroughly understanding of the publishing house of Guera, with especial emphasis on its unique position as a German publisher in France. A list of its issues according to the publisher's numbers is included.