

Abstracts

GRAHAM PONT: «*XII Sonate à Viola da Gamba Solo col Basso*»: *A New Collection of Early Solo Sonatas by Handel*

The University Library, Kassel, holds an unattributed manuscript entitled *XII Sonate à Viola da Gamba Solo col Basso*, Mus. ms. 35. The scribe has now been identified as William Babell, who was Handel's principal copyist at London for about twelve years (c1711–1723). The musical contents of this manuscript do not correspond to the description of the title-page: these works are actually twelve Sonatas for solo violin and bass. The discrepancy evidently arose because Babell, a professional violinist, found this manuscript in Handel's library (to which he had free access) and accurately copied the title of the volume, before transposing the solo part of the twelve Sonatas up an octave and notating it in the French violin clef for his own practice. There can be little doubt that the twelve Sonatas are previously unrecognised works by the young Handel. The attribution is confirmed by the appearance of melodic borrowings from these movements in later works by the composer, including his oratorios *Samson* and *Messiah*. The Kassel manuscript reveals a hitherto unknown level of interest that Handel invested in the viola da gamba. These fine works were probably composed in c1705–1706 as a result of Handel's encounter with Ernst Christian Hesse (1676–1762) at Hamburg in 1705. Since Hesse, the leading gambist of Germany, collaborated with Handel when they were both in Italy during 1707–1708, it seems likely that the *XII Sonate à Viola da Gamba Solo* were composed for that master.

AGNESE PAVANELLO: *The Other Corelli: Violin Sonatas in English Sources*

This article focuses on violin sonatas attributed to Arcangelo Corelli which are transmitted in English sources, but are excluded from any of the printed collections published under the composer's supervision. These compositions open up interesting questions about the criteria of attribution and the stylistic analysis appropriate to such 'unauthorized' repertory, which reveals features not always comparable to those of the compositions officially released by the composer. Nonetheless the study and comparison of the extant sources confirm the attribution to Corelli of some violin sonatas and the partial reliability of the English manuscript tradition; this is due to the close contacts that the English court of James II and Maria Beatrice d'Este entertained with the papacy, and especially with the entourage surrounding Christina of Sweden. At the same time, the analysis of the English transmission helps to identify spurious works among Corelli's doubtful compositions – for instance, some works which are certainly to be attributed to Gottfried Finger. This study brings attention to sources which are not listed in the thematic catalogue of Corelli's works and which today represent important material for new research.

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VANDA DE SÁ: *The Transformation of Musical Practices in Lisbon at the End of the «ancien régime»: New Commercial Dynamics, Cosmopolitan Models and Keyboard Repertoires*

During the Reign of Queen Maria I (1777-1816) new musical practices have developed in Portugal and the business of music began to flourish. Musicians who had established themselves in Lisbon in the previous decades, hired by the Royal Chamber and other important musical institutions of the Crown, were then allocated 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. Advertisements recommended the music or the instruments of the «best piano Professors in Europe», making some special note of the Luso-Brazilian market. The article addresses music as part of the new commercial dynamics that developed in Lisbon at the end of the *ancien régime*, 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 popular successes within theatrical dance (*lundum from Monroi*) and popular urban songs (*Moda do Tiro liro*), or cosmopolitan ones, like *Marlborough*. In fact these are already the principles that Carl Czerny was to confirm as good thematic options for keyboard variations in *School of Practical Compositional* (c1848) and in his own piano works.

LOUISE BERNARD DE RAYMOND: *D'un style 'sonate' à un style 'symphonie': les quatuors à cordes d'Antoine Reicha et le passage du genre au concert public*

It is well known that the string quartet evolved from the aristocratic salon and entered the public concert hall at the beginning of the nineteenth century. That development has already been studied from historical and sociological points of view, but the consequences of that change for the compositions themselves have not yet been fully documented. This article approaches that moment of string-quartet history from a theoretical and stylistic perspective, via Antoine Reicha's string quartets. As a theorist, Reicha was fully aware of the importance of the interplay between the style of a work and the location of its performance: the topic is discussed in his *Cours de composition musicale* (1816). In so doing, Reicha takes the idea expressed in many eighteenth-century treatises of an opposition between sonata style (in the sense of chamber music) and symphonic style. Using as a point of departure the differences between the two instrumental styles that the theorist and his predecessors describe, I show how, from the 1820s, Reicha's quartets progressed towards a more symphonic style of writing, indicating that they were intended to be performed in larger venues and for bigger audiences than those dating from the beginning of the century. Moving beyond Reicha's quartets, this article presents an analytical methodology that could be applied to other corpuses of string quartets of that time.

FLORENCE DOÉ DE MAINDREVILLE: *Naissance et développement de sociétés de quatuors en province dans la seconde moitié du XIX^e siècle: l'exemple de Reims*

In the mid-nineteenth century, societies of quartets and chamber music were created in different french cities: Marseille (1849), Pau (1850), Bordeaux (1861), Lille (1862), Lyons

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(1866), and so forth. A Quartet Society of this kind was founded in Reims in 1862. It was not launched overnight, though. At first it took part in the town's existing concert societies, inserting pieces for quartets into their programmes, then gradually established its independence. Its goal was to «have the people of Reims hear works of great composers unknown but to a few connoisseurs». The Quarter Society of Reims took a share in an extensive movement in favour of chamber music which was then spreading throughout France. Drawing particularly on the local press of the time, this article considers the Quartet Society of Reims in two ways. Firstly, it describes a place of sociability and studies its location, its influence and how the Society was viewed by the inhabitants: the organization of concerts, how they worked, the audience and the performers' profiles, what kind of relationships and networks were at stake. Secondly, the article reviews the programmes themselves – the selection of works, how the audience reacted – and compares them with other programmes of quartet societies in Paris and the provinces. The article sheds light on a little-known chapter in the history of the string quartet and how they worked in the French provinces before 1870. It also endeavours to further the understanding of the emergence, distribution, circulation and reception of musical works, mainly of German origins.