

## Abstracts

MICHAEL TALBOT: *Robert Valentine and the Roman Concerto Grosso*

Robert Valentine (or Volentine), who was born in Leicester in 1673 or 1674 and died in Rome in 1747, was the most notable of a small group of English musicians who, in the wake of the Glorious Revolution of 1688, chose to make their home in Rome. From his family, several members of which were waits (civic musicians), Valentine derived his proficiency on several instruments, both stringed (violin, cello) and woodwind (oboe, recorder, transverse flute). In Rome he became a member of the *Congregazione dei musici di S. Cecilia*, and his name appears on several surviving orchestra lists. However, his musical activity, much of which was directed towards visitors to Rome from Britain and elsewhere in northern Europe, also embraced private performance, teaching, music procurement and copying and – especially – composition. Modelling his style on that of his near-namesake Giuseppe Valentini, Valentine had six collections of instrumental chamber music (all dedicated to patrons who presumably funded them) published in Rome and Florence in the first two decades of the eighteenth century, and two more nearer the end of his life. Concurrently, he produced numerous manuscript collections for patrons, several of which were published in London, by Walsh and others, seemingly without the composer’s authorisation. Despite his high productivity Valentine was very mediocre as a composer. He did successfully tap into the thirst for simple, concise music for instruments popular among amateurs – a phenomenon repeated in the modern revival of his music. His works include a set of previously unnoticed six concerti grossi for strings, surviving in manuscripts in Uppsala and Manchester. In their character as ‘amplified trio sonatas’ these works exemplify perfectly the physiognomy of the early Roman concerto grosso and its capability of functioning equally as a sonata (without *ripieno*) and as a concerto (with *ripieno*).

JOSHUA S. WALDEN: «*Novelty, Wit and an Abundance of Ideas*»: *The Mid-Eighteenth-Century German Instrumental Cadenza as Interpretation*

This article considers writings on the construction of cadenzas in mid-eighteenth-century German treatises in relation to contemporary treatises on hermeneutics published in Leipzig by Johann August Ernesti and Johann Martin Chladenius. The aim is to explore similarities between how theoreticians of the cadenza and of literary interpretation described the proper form, style, and content of their art. Through analysis of C. P. E. Bach’s surviving notated cadenza to his Concerto in D major for keyboard, Wq. 45, examined in light of this connection between treatises’ approaches to cadenzas and literary hermeneutics, the article considers how Bach’s cadenzas can be viewed as his interpretations of the composer’s own concertos.

## ABSTRACTS

### MARIA TERESA ARFINI: *Il «Quatuor Scientifique» di Antonín Reicha*

This article offers an overview of a little-known composition for string quartet: the *Quatuor Scientifique* of Antonín Reicha. Written in 1806, the quartet remains unpublished and has received scant attention from musicologists. Despite this the *Quatuor* is notable for its structure and its relationships with the French and German string quartet of the turn of the nineteenth century. The manuscript contains 8 fugues framed by 4 normal quartet movements, with the following structures: introduction, 6 fugues, *Allegro* in sonata form, fugue, minuetto, fugue, finale. There is also a score titled *La Pantomime Fantaisie* that was probably conceived as an introduction to the quartet and then discarded. In particular, the article focuses on the stylistic derivation of the quartet from the Viennese *Fugenquartet*, and from Haydn's Op. 20.

### FEDERICO GON: *Le rossiniane «Sonate a quattro» (1804): alle origini del 'Tedeschino'*

Rossini's *Sonate a quattro* are frequently analyzed in an attempt to discover the style and forms typical of the composer's mature style, sometimes with glaring oversights. At the same time, some scholars of the past and the present have asserted that these works belong to the 'easy' world of the Italian Sonata. These approaches require renewed consideration, with analysis of those features which earned Rossini the soubriquet 'il Tedeschino' (The Little German), initiating the tradition of linking Rossini to German music. Haydn's influence on the *Sonate a quattro* is located at all musical levels: harmony (third-relations, tonal planning), melody (*cantabile* versus melodic economy), form (sonata form), rhetoric (the 'tertiary rhetorich' investigated by Somfai and Sisman), quotations and small musical gestures. This study provides a new perspective on the roots of Rossini's style in his youth, comparing the genuine opportunities he had to study and play Haydn's music (at Malerbi's school in Lugo, and then in Bologna at the Liceo Musicale and in some local 'Accademie') with the traces that this activity may have left in a small masterpiece that may represent the true origin of 'il Tedeschino'.