

Abstracts

FULVIA MORABITO: *The 'Locatelli Renaissance': Defining the Phenomenon*

As well as for many composers of the Baroque period, in the last decades, the term 'Renaissance' has been frequently combined with the name of Pietro Antonio Locatelli, (Bergamo 1695 – Amsterdam, 1764); nonetheless the expression has never been investigated as of its origins or its real nature. The present article aims to deepen the said phenomenon; for this purpose I surveyed the authentic output diffusion through mapping the manuscript and printed tradition of the works up to the present days. The study has been shown that, contrary to what passed from the previous bibliography, Locatelli has never been forgotten, as a reference point of the violin teaching. The concept of a 'Locatelli Renaissance' is valid only if referred to the flowering of musicological studies that occurred from the mid-900 onwards.

GRAHAM PONT: *J. B. Cramer's Arrangements of Corelli's Concerti Grossi and the Problem of Non-Uniform Articulation*

For more than fifty years Graham Pont has studied irregularities of rhythm, articulation, ornamentation, dynamics etc in scores of pre-twentieth century music. His interest was rekindled by the acquisition of six of Corelli's Concerti Grossi arranged in nine manuscripts parts for strings, flutes and pianoforte, which Pont attributes to J. B. Cramer (1771-1858). Pont compares the irregularities of slurring in early editions of Corelli with similar inconsistencies found in Cramer's arrangements: these inconsistencies, which are not always the same as Corelli's, indicate that Cramer shared with Corelli (or at least plausibly recreated) a pre-modern Paradigm of Inconsistency or Variety. Pont suggests that this aesthetic, which allowed the free interpretation of melodies with varied articulation even in parallel or closely related passages, is extremely ancient – possibly going back to the origin of human melody in avian song. The 'correction' of these nonuniformities by modern editors and performers belongs to an erroneous tradition that arose in the nineteenth century. There is evidence that the slur might have been once considered as an ornament, rather than as part of standard string technique: if so, inconsistent slurs – like all other irregular ornaments – would have been accepted as musically normal, in accordance with the long-held but rarely articulated Paradigm of Inconsistency or Variety.

DAVID HURWITZ: *Vibrato in the Classical Orchestra: A Nineteenth Century Case Study*

The current orthodoxy in the period performance movement holds that vibrato was largely unknown in orchestras of the classical period (roughly 1750-1830), and often well beyond. Critics and scholars in the nineteenth century, however, took a different view.

ABSTRACTS

English writer Ebenezer Prout for example, in his 1898 study of the orchestra, identified specific vibrato notation in a middle-period Haydn symphony, contrasting late nineteenth-century orchestral vibrato performance practice with that of Haydn's day. Curiously however, examination of the critical edition of this same symphony shows neither the relevant notation, nor any other obvious indication of vibrato's presence. Prout, as it turns out, was working from an early nineteenth-century score. This confronts the modern scholar with a puzzle: How did the vibrato that Prout describes get there? Was he correct in drawing the comparison at all? What does Prout's and Haydn's original notation really mean? How might vibrato have been used in the classical orchestra, and how certain can we be of its presence generally? What are the implications for later performance practice? Using Prout as a point of departure, this paper examines what eighteenth and nineteenth-century critics and commentators have to say about orchestral vibrato, exploring its origins and application through survey of a broad range of primary sources. The discussion serves notice to orchestral musicians that vibrato was an important and frequently used expressive and timbral enhancement in ensemble playing during the period in question.